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INSTRUCTIONAL OBJECTIVES FOR A JUNIOR COLLEGE COURSE IN SPEECH

ED033717

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JC 690 430

SPEECH OBJECTIVES: SET # 1

Unit I

Getting Started Right

Oral interpretation is an art that has been around for centuries. Your experiences in this class will give you new insight into the joys and problems of reading aloud for an audience. The first activity of the class will be to put you "on tape" — to record you in oral performance as you are when you arrive in the class. The tape will be used frequently during the semester, and you will evaluate your improvement as the semester closes.

The chief concern of entering students is stage fright. In this class you will learn to control it — to make it work for you. The most important key to control of stage fright is to become emotionally involved in the literature you read.

Objectives

I Goal: The student will understand the scope of his study of oral interpretation.

Objective 1. He will participate in a discussion of the primary ideas of chapter one in the text. 100

II Goal: The student will understand the evolution of the art of oral interpretation from the early Greek period to the present.

Objective 2. Given a list of significant details of the history of oral interpretation, he will place them in chronological order. 70

III Goal: The student will understand how to operate a tape recorder.

Objective 3. He will observe a demonstration of how to operate the tape recorder to be used in the classroom.

4. He will, in his turn, place his tape on the tape recorder and tape the selections identified in Goal IV, objectives 5 and 6 of this unit. 100

IV	Goal:	The student will understand the problem of stage fright and how to control it.	
	Objective:	5. Outside of class, he will choose a short (50-100 word) paragraph or anecdote and prepare it for a reading to the class.	100
		6. In class the student will read the selection he has prepared, and another anecdote of similar length supplied by the instructor; the selections will be taped.	100
		7. The student will participate in a class discussion of stage fright as he experienced it in the reading (obj. 6) before the class.	80
		8. Given a list of possible ways of controlling stage fright, he will choose the 5 which seem to him to be most worthwhile in helping him to control his own fright.	100
V	Goal:	The student will understand the need to become emotionally involved in the literature he reads, as the chief control of stage fright and the chief characteristic of effective oral interpretation.	
	Objective:	9. The student will participate in class discussion of chapter four of the text - "Let Yourself Go!"	80
		10. Outside of class, he will practice reading a one page segment of the story, "The Tell-Tale Heart," concentrating on becoming emotionally involved.	100
		11. In class, in his turn, he will read his practice segment aloud. Following each reading, the class will discuss the effectiveness of the reader and the degree of involvement.	70

Unit II

The Reading of Expository Prose (3 weeks)

Expository prose is that form of prose writing which seeks to explain ideas or persuade one to accept a particular point of view. Oftentimes the latter form is called didactic prose.

The reading of expository prose requires some special attention. First, look to the organization. Analyze the whole selection; discover the over-all plan. Oftentimes it helps to outline the selection. Relationships and meanings of words, phrases, paragraphs are all important. Primary concentration is on ideas and the author's attitudes.

Also important to the work of this unit is the matter of where and how to find materials to read, and when and how to prepare for an oral interpretation of any literature. Students should not try to choose materials for oral interpretation at the last minute and read them "cold." Effective interpretation takes time. Each step along the way is important and leads to the next step.

Prepare a manuscript for oral interpretation performances because most books are not set up with oral reading in mind: the type is small, lines are close together, sentences do not begin and end on the same page. The greatest help in controlling stage fright is emotional involvement; emotional involvement requires preparation and practice, so Prepare! Prepare!

Objectives

I	Goal:	The student will know how to locate materials for effective oral interpretation.

Objective: 1. Given a set of three topics from the Reader's Guide to Periodical Literature and an explanatory booklet supplied by the publishers of the Guide, he will note the number of articles listed in the booklet under each of the three topics. 70

2. Outside of class, he will visit the library and make a list of ten books (anthologies of essays or collected essays of noted authors of expository writing). 90

3. Outside of class, he will review the current Best Sellers List and list ten books which meet the requirements of expository prose. 80

II Goal: The student will understand how to prepare a manuscript for effective oral interpretation.

4. Outside of class, he will choose a selection of expository prose and cut it so that an oral reading of it will take 5-7 minutes. 100

5. Outside of class, he will prepare a manuscript for the above selection according to the pattern identified in Chapter 6 of Sessions and Holland. 100

III Goal: The student will be able to give an oral interpretation of expository prose.

6. Outside of class, he will practice his oral interpretation of the expository selection identified in 4 and 5 above. 80

7. The student will give a 5-7 minute oral interpretation of expository prose to the class. This is the material referred to in 4-5-6 above. The reading will be taped. 100

Unit III

THE READING OF NARRATIVE PROSE (3 weeks)

Narrative prose tells a story; it involves characters in action. Narrative moves through one or more climaxes. It may or may not include dialogue (but typically does). Differences in characters are chiefly shown through voice, but the body also plays an important supporting role in breathing life into them. Action is highlighted in narrative prose by changes in rate, volume, pitch, and quality of voice.

Objectives

I Goal: The student will understand the uses of the voice in establishing and maintaining characters in oral interpretation.

Objective: 1. In class he will listen to segments from the recording Everyman, and will participate in a discussion of the uses of voice, recognizing differences in rate, pitch, tone, and quality to differentiate characters. 80

2. Outside of class he will practice reading a segment from Poe's short story, "The Sphinx," to be read in class. Concentration will be on uses of voice to establish characters and create suspense. 70

3. Given a diagram of the vocal mechanism, he will, in class and without aids of any kind correctly identify the eight parts that work together in the production of sound. 80

4. In class he will listen to two "readings" of Poe's, "Tell-Tale Heart," and will identify the one which best reflects effective use of voice for oral interpretation. 90

II Goal: The student will be able to use his body effectively in oral interpretation.

Objective: 5. He will demonstrate, in class, in his turn, correct breathing for oral interpretation. 80

Objective:	6.	Given a situation (such as, "You are angry over a grade you feel you were unjustly given"), he will demonstrate in front of the class how he would react. His performance will last 1-3 minutes.	100
III Goal:		The student will be able to prepare and deliver an oral interpretation of narrative prose.	
	7.	Outside of class, he will choose a selection of narrative prose (a short story or novel) and cut it so that an oral reading of it will take 5-7 minutes.	100
	8.	Outside of class, he will prepare a manuscript for his narrative reading, following the directions in Chapter 6 of the course text. The manuscript will include an introduction written by the student, which sets the stage for the reading.	100
	9.	The student will give a 5-7 minute oral interpretation of the story identified in objectives 7,8, above to the class. The reading will be taped.	100

Unit IV

THE READING OF DRAMA (3 weeks)

Some of man's best thoughts, finest expressions of feeling, and most brilliant, imaginative characters appear in drama. Plays are written to be spoken and to be heard. They have definite audience appeal; they are concise, concrete, and suspenseful. They possess colorful characters and interest-holding conflicts and situations. The oral interpreter "produces" the play without the trappings of costume, make-up, props, and lights. He needs only a manuscript, himself, and an audience.

Choose a scene which is strong in plot, character, mood, and language. Avoid scenes which demand much movement and physical props for communication. Don't attempt a scene with more than three characters until you've gained much experience. Know your script well so that the reading doesn't drag or bog down. Study thoroughly and practice much.

Objectives

I Goal: The student will be able to apply techniques of proper phrasing and pausing to oral interpretation.

Objective:

1. Given a paragraph of dramatic prose, he will identify the twenty word groupings it contains, using virgules to show which words go together in an oral reading. 70

2. Given a dramatic scene, he will correctly identify twelve out of the fifteen words that should receive emphasis in an oral interpretation of the scene. 90

3. Outside of class, he will prepare the selections in objectives one and two for an oral interpretation to the class. Concentration in this objective will be on conveying meaning through proper phrasing and emphasis. 100

II Goal: The student will be able to prepare and perform an oral interpretation of dramatic literature.

Objective: 4. Outside of class, he will choose a scene from a play (or a short play) and cut it so that an oral reading of it will take 5-7 minutes. 100

5. Outside of class, he will prepare a manuscript for his reading of drama, following the directions in Chapter 6 of the course text. The manuscript will include an introduction written by the student, which sets the stage for the reading. 100

6. The student will give a 5-7 minute oral interpretation of the dramatic scene or play cut identified in objectives four and five above to the class. The reading will be taped. 100

III Goal: The student will understand and appreciate progress made thus far in the course.

7. Outside of class, he will (at home or in the library) listen to his tapings of the first four readings he has given to the class. Using an evaluation chart of the type used for evaluating his readings by the instructor, he will identify the strengths and weaknesses apparent on his tape, making use of the COMMENTS section of the chart for recommendations to himself for continued improvement. The evaluation chart is to be turned in to the instructor along with his tape. 100

Unit V

THE READING OF POETRY (3 weeks)

Samuel Taylor Coleridge once defined poetry as "The best words in the best order." Poetry may be written with or without rhyme and meter. The chief characteristics of this most imaginative form of literature are its concentration of form and substance, its reliance on imagery, and its emotional impact. Poetry tends to be figurative and symbolic; John Ciardi said, "A poem should not say, but be!"

To be able to appreciate poetry one must have at least a passing acquaintance with figures of speech. Three such figures are metaphors, similes, and allegories. A metaphor is a comparison in which one thing is substituted for another. A poet might say, "My love is a red, red rose." The comparison of his woman with a rose is the metaphor. A simile is also a comparison but one in which the word "like" (or another similar to it) is used. "My love is like a red, red rose," is an example of simile. An allegory is a comparison extended to a considerable length.

Sound devices are also vital in understanding poetry. Assonance is the repetitious use of vowel sounds in poetry for effect; alliteration is the repetitious use of beginning consonants in words for effect.

Assonance: "The viol, the violet, and the vine."

Alliteration: "The fair breeze blew, the white foam flew
The furrow followed free."

Onomatopoeia is the third sound device the oral reader should know. Poets use onomatopoeia when they choose words which sound

like what they represent. When poets talk of the "buzz" of bees, the "hiss" of the snake, or the moan of the wind, they are using onomatopoeia as a device for helping them to convey the feeling of the poem.

In reading poetry aloud, you must be most careful not to let the rhyme and meter dominate your reading. When they do, meaning is lost or distorted.

Objectives

I Goal: The student will be able to understand the importance of figures of speech and sound devices in poetry.

Objective: 1. Given ten lines of poetry, he will identify all examples of metaphor and simile they contain. 90

2. Given five short excerpts from long poems, he will identify the two which are allegorical. 60

3. Outside of class, he will gather five examples of short poems which include metaphors and/or similes. 90

4. Given several poems, he will identify the six which employ assonance, alliteration, and/or onomatopoeia in their form. 80

5. Outside of class, he will choose one poem which illustrates the use of assonance, one which illustrates the use of alliteration, and one which illustrates the use of onomatopoeia. 80

6. In class he will read aloud the three poems, in his turn, and lead a brief class discussion on the effectiveness of the poets' uses of these devices. 100

II Goal: The student will be able to prepare and deliver an oral interpretation of poetry.

7. Outside of class he will choose three or more poems which support contrasting points of view on a theme which he has devised and which last a total of 5-7 minutes reading time. 100

8. Outside of class he will prepare a manuscript for his reading of poetry, following the directions given in chapter 6 of the course text. The manuscript will include an introduction to the theme he has devised and the poems in the order in which he will read them. Transitional material may be used as necessary between poems in order to carry out the theme. 100

9. The student will give a 5-7 minute oral interpretation of poetry from the manuscript identified in objective 8. The reading will be taped. 100

Unit 6 (3 weeks)

THE LECTURE-RECITAL: BUILDING A PERFORMANCE

It is seldom that a person active in oral interpretation presents a reading of one selection of prose or poetry. For the most part, he preperes a lecture-recital; he introduces an idea in lecture and uses segments from literature as illustrations to support his ideas. Sir John Gielgud, for example, explores the stages of development and growth that man goes through and uses segments from Shakespeare's writings as illustrations of the various stages. His performances of his "Ages of Man " are almost as well known around the world as he is.

Such performances last usually two to three hours. Time won't permit student lecture-recitals of that length, but students interested in the art must have an opportunity to perform in lecture-recital. This unit is designed to lead the student through that mode of performance. It is the oral final examination of the course. In it can be seen all of the elements of the semester's work drawn together.

Objectives

I Goal: The student will be able to give a lecture-recital performance of literature.

Objective: 1. Outside of class, he will select a theme for a lecture-recital to last 12-15 minutes. 100

2. Outside of class, he will choose at least three segments of literature from at least two types of literature (expository, narrative, drama, and poetry) which illustrate the points to be developed in the above theme. 100

3. Outside of class, he will prepare a manuscript for his lecture-recital which will include, in proper format, introductory lecture, segments of literature in proper order with appropriate transitions between segments. The total reading time will be 12-15 minutes. Readings will be taped. 100

4. The student will give, in his turn, a 12-15 minute lecture-recital from the manuscript identified in objective three above. 100

Unit VII (1 week)

SELF-EVALUATION AND FINISHING UP

Oftentimes at this point in the semester students ask, "Where do we go from here?" The answer is, of course, this is only the beginning. You have the tools now for life long enjoyment in reading and listening to oral interpretations of literature. If you are like most students who have taken this class, you will voluntarily (I won't be there to urge you) give a performance of some sort of oral interpretation within six months of the end of the semester. And you will have listened to at least one such performance by another person within the same period.

End of semester is a time for self-evaluation; it's time for you to identify what has been gained through your investment of time and energy. Ultimately you are the best judge of your progress, you and the audiences you face in the future.

Objectives

I	Goal:		The student will be able to evaluate his progress and ability in oral interpretation.	
	Objective:	1.	Outside of class he will listen to each of his performances on his tape and will write a paper (500-750 words) in which he evaluates his growth and progress in ability for oral interpretation, using the criteria on the evaluation chart as a guide.	100
II	Goal:		The student will be able to demonstrate that he understands the important concepts that make up the theory of oral interpretation.	
		2.	In the classroom, without aid, he will take the final examination for the course, achieving a score of 75 or more out of a possible 100 points.	90

III Goal: The student will maintain an interest in the art of oral interpretation after the semester ends.

3. Outside of class, within six months of the end of semester, he will voluntarily attend a performance of oral interpretation. 80

4. Outside of class, within six months of the end of semester, he will voluntarily participate in an oral interpretation performance. 70

MATERIALS OF INSTRUCTION:

The text for the course is Your Role in Oral Interpretation by Sessions and Holland, Holbrook Press, Boston, Mass., 1967.

SPEECH OBJECTIVES: SET # 2

II. COURSE CONTENTS

A. Major Course Objectives

1. To acquaint the student with the principles of effective oral communication
2. To give the student opportunity to present his ideas in public speaking situations
3. To give training and practice in the logical organization and presentation of ideas
4. To deveop the student's ability to analyze oral communication for the discrimination of validity and types of appeal

B. Relationship to these Goals of the College

1. To provide well-rounded lower division education for those who plan to continue their collegiate education
2. To provide education designed to develop competence as an individual and as a citizen

C. Units of Instruction

1. Audience Analysis

a. Given the description of an audience as to age, group interest, purpose, etc. the student will be able to select a topic and method of presentation appropriate for effective communication of his speaking purpose- - - demonstrated in a 4-minute speech.

b. 3 hours allotted

2. Speech Purposes

a. The student will present 7 speeches during the course and a final speech. Lengths will be 3, 4, 5, 6, and 8 minutes as assigned. He will employ at least once each of the five general speech purposes discussed in the text

b. The student will be able to state the purpose of any well constructed speech with which he

is presented

c. *Unit allotted 6 hours, but speeches presented throughout semester*

3. *Speech Structure, Outlining, Data Recording*

a. *Given a specific subject of current interest, the student will be able to select from newspaper or magazine articles (dealing with the subject) the main ideas they contain. He will be able to organize these ideas into a cohesive, coherent outline for a speech for presentation, containing an introduction, a body, and conclusion. Five minutes for class presentation.*

b. *The student will be able to analyze three speeches from issues of* <u>*Vital Speeches*</u> *magazine by writing brief appraisals, noting : (1) the specific purpose; (2) the main divisions of thought; and (3) whether the specific purpose is supported by the main point and each main point properly supported by sub-points.*

c. *Six hours*

4. *Physiology, Voice and Diction, Platform Manner*

a. *The student will be able to name and locate on an anatomy illustration the major organs of the speech mechanism*

b. *He will state the four elements of speech and the function of each*

c. *Each student will participate in an analysis of his own speech effectiveness, and have prescribed exercises to correct any faults or weaknesses*

d. *The student will voluntarily use appropriate gesture in his class presentations*

e. *He will write a 100-word analysis of the speaking attitude, posture, and gestures of each of four members of the class*

f. *Six hours*

5. *Audio-Visual Aids*
   a. *The student will be able to operate the overhead and opaque projectors, film-strip projector, illustrative cards, tape-recording machine, and use any two effectively in at least two of his class speeches.*
   b. *Three hours*
6. *Methods of Reasoning*
   a. *The student will utilize in his speeches each of the four types of reasoning at least once*
   b. *He will be able to select from given speeches the types of reasoning employed*
   c. *Four hours*
7. *Language, Style, Propaganda*
   a. *Given sentences containing errors in grammar frequently appearing in public speeches, the student will be able to write the correct construction*
   b. *Given a list of commonly used faulty idioms, the student will be able to correct them*
   c. *Given a vocabulary list of frequently misused words, the student will be able to use each correctly in a sentence, written or oral*
   d. *The student will employ effective propaganda techniques in at least one speech to stimulate, convince, or actuate*
   e. *He will identify by name these techniques in three written speeches by public speakers*
8. *Techniques and Practice of Group Discussion*
   a. *Students will organize ideas and research material and participate in a discussion as a member of a group*
   b. *Given a problem of mutual interest and concern, the student will gather appropriate data. Groups of five member each will conduct a discussion, using effective discussion techniques for the*

purpose of arriving at conclusions and/or solutions

c. Three hours

9. Parliamentary Procedure

a. Given the description of a legislative body and its business at hand, the student will outline the basic format of procedure to be followed

b. The class will participate in the business proceedings of a simulated organization, observing the basic principles of parliamentary procedure

c. The student will be able to chair a meeting, take correct minutes, compose and deliver acceptable committee reports, make and amend motions. He will perform these activities in a simulated situation in the classroom

d. Three hours

III. MATERIALS OF INSTRUCTION

A. Required Text

1. Monroe, Alan H. and Douglas Ehninger. Principles of Speech, 5th Brief Edition. Chicago: Scott. Foresman, and Company. 1964.

B. Collateral

1. Roget's College Thesaurus.
2. Issues of Vital Speeches magazine
3. Issues of The Quarterly Journal of Speech
4. Issues of Western Speech magazine
5. Robert's Rules of Order

6. *Set of transparencies for illustration of lecture on types of reasoning*

D. *Bibliography of Library Materials: attached*

E. *Student Projects*

1. *Analyze two public speeches*
2. *Term paper on some related area for further study*

IV. *THE UNITS OF INSTRUCTION*

A. *Major Concepts*

1. *To present speech as a function of the total person*
2. *Speech is an expression of the personality, and effective speech an asset to successful functioning in society*
3. *The main function of speech is to communicate ideas and feelings*
4. *Speech is public is basically like speech in private*
5. *Public speaking requires skill and carries responsibility*
6. *Speech as the tool for effective interpersonal and cooperative relationships*

B. *Specific Objectives*

1. *Given an audience and a setting, the student will be able to present his ideas on a specific subject, appropriate to that audience, within any specified time limit. He will use effective platform techniques, logical sequence of ideas, adequate supportive material in a structured outline, and make use of good transition devices.*
2. *The student will be able to analyze the effectiveness of other speakers and speeches by applying a measure of the above rules*
3. *He will demonstrate his understanding of the physiological bases of speech production by indicating on an anatomical illustration the major organs involved, and explain their function.*

4. *He will develop and demonstrate his ability to work effectively as a member of a group, both informally and in a formal setting, through his participation in group discussion in class.*

SPEECH OBJECTIVES: SET # 3

Oral Communication Theory Course Objectives:

a. The overall objectives of the course are to aid the student in adapting to or gaining control over his environment.

b. A major objective of the course is to increase the student's ability to predict accurately the response a communicatee will make to the student's oral communications.

c. Another major objective is to provide the student with a knowledge of the reasons for oral communication distortion or breakdown in his social or sub-culture group.

VI. ORGANIZATION OF EACH UNIT OF INSTRUCTION.

UNIT I. Communication, Its Scope and Purpose, 3 hours.

A. GOALS.

1. The students should understand the definition, purpose, and scope of oral communication.

2. The students will have selected a facet of oral communication within their special interest group which they intend to study during the course.

B. OBJECTIVES.

1. Each student will have purchased a diary-notebook in which to record data while observing his group in communication.

2. Outside of class each student will have, in 200 words or less, written the definition, purpose, and scope of oral communication on the first pages of his diary.

3. Outside of class each student will have selected a facet of communication he intends to study. Each choice should be closely correlated with the studies, occupation, and needs and desires of the student. The facet of study selected will have been explained in the diary in fifty words or less. All diaries will be turned in to the instructor at the end of the unit.

4. During the last hour of the unit, five students will be selected at random to explain orally in two to four minutes how and why they selected their communication facet. The remaining class members will discuss the approaches of the five students.

UNIT II. Conceptual Models of the Communication Process, 6 hours

A. GOALS.

1. The students will understand conceptual models showing the process of communication.

2. The students will be able to create the first of a series of their own conceptual models of the process of communication.

B. OBJECTIVES.

1. At the end of the six hour unit, in the class, without aids, the students will draw and name parts of three conceptual models of the process of communication from the following list of models: Berlo, Belcher, Osgood, Westly-MacLean, and Shannon-Weaver. Time 35 minutes. Accuracy 70 per cent.

2. Outside of class, by the end of the unit, the students will have designed their own conceptual models of the process of communication. Their models will have been reproduced in their diaries. Diaries will be turned in to the instructor at the end of the class for grading and comments. Turn-in 80 per cent. Satisfactory models 50 per cent.

3. At the end of the unit, in class using their own conceptual models and diaries, the students in 200 words or less will relate a communication, which took place in their special interest area, and which reinforced their conceptual model of communication. The work could have been accomplished outside of class at the discretion of each individual student. Others will accomplish the work in class in their diaries. Time 25 minutes. Satisfactory relationship to model 80 per cent.

UNIT III. Communication and Learning, 3 hours

A. GOALS.

1. The students will have a basic understanding of the variables and processes underlying human behavior and behavioral changes as they apply to the learning and the process of communication.

2. The students will gain an understanding of the determinants of habit strength as they apply to communication.

B. OBJECTIVES.

1. In class, at the end of the unit, given a list of the six levels of the affective domain, in 25 words or less for each level, explain the meaning of the terms. Time 20 minutes. Accuracy 70 per cent.

2. In class, at the end of the unit, given Sara Lundsteen's definition of cognitive readiness and a list of her seven sub-concepts explain in 25 words or less the meaning of each sub-concept. Time 15 minutes. Accuracy 75 per cent.

3. In class, at the end of the unit, given a list of the five stimulus-response determinants of habit strength, in 25 words or less for each determinant explain their meanings. Time 15 minutes. Accuracy 75 per cent.

UNIT IV. Social Systems and Cultures in Communication, 6 hours

A. GOALS.

1. The students will understand the four levels of communication interdependence and their relationship to feedback.

2. The students will be able to specify some norms which operate within social system or sub-culture of which they are a part.

B. OBJECTIVES.

1. In class at the end of the unit, given a list of thirty-two communicatee interactions or situation statements. After each statement write which of the four levels of communicative interaction apply to the statement. Time 30 minutes. Accuracy 70 per cent.

2. In class, at the end of the unit, with no aids, in 100-200 words, define and explain how deliberate and non-deliberate feedback affect the fidelity of communication. Time 20 minutes.

3. Outside of class, in the communication diaries, students will in 200 words or less, specify three to five communication norms which operate within their social system or sub-culture. In addition, students will observe carefully the behaviors of at least three members of the system. In the diaries in 200 words or less students will answer the following questions: Which of the three or more conform to the norms, which do not? Which are more popular within the group, the conformists or the deviates? How is conformity to group norms related to leadership within the group? Diaries will be turned in at the end of Unit 4, and the instructor will grade and make comments on Unit 4 entries.

UNIT V. Meaning and Communication, 6 hours

A. GOALS.

1. The students will understand meaning of the message as a communication ingredient.

2. The students will associate meaning to communications in their special area of interest.

B. OBJECTIVES.

1. In class without aids, the students will explain the following aspects of meaning in 30 words or less for each aspect: Denotative, Structural, Contextual, Connotative. Time 25 minutes. Accuracy 70 per cent.

2. In class without aids, prepare three sentences that are observations. In 20 words or less justify, for each sentence, the label observation. Also prepare three sentences that are judgments. In 20 words or less, for each sentence, justify the label judgment. Time 25 minutes. Accuracy 70 per cent.

3. Outside of class in the student's special area of interest, each student will listen to various sentences spoken by the members of the group. He will record in his diary at least five sentences he has heard and will explain each one in 40 words or less in terms of the speaker, the dimensions of meaning, and the structuring of perception. Diaries will be turned in to the instructor for grading and comments at the end of the unit.

UNIT VI. Beliefs, Attitudes, and Values in Communication, 12 hours

A. GOALS.

1. The students will gain an understanding of beliefs, attitudes, and values as they apply to oral communication.

2. The students will be able to accomplish some analysis of the basic concepts of beliefs, attitudes, and values in terms of sets, expectancies, needs, goals, and demands in their social system and sub-culture groups.

B. OBJECTIVES.

1. At the end of the second week of the unit, three students will be selected at random to prepare and deliver orally in class, during one of the last two periods of the unit, five to seven minute talks on empirical observations they have made within their special interest groups relative to the five types of beliefs they all possess and how those beliefs affected the behavior of the individuals.

2. As specified in Objective one, three students will give talks on observed attitudes with their special interest groups.

3. As specified in Objective one, two students will give talks on observed value systems within their special interest groups.

4. All students not selected to make oral presentations will select one of the three types of presentations and will record in their diaries in 300 to 500 words an analysis observations they have made within their groups. Diary entries will cover the same type of materials presented by the oral groups.

UNIT VII. Practical Applications of the Theory of Communication, 15 hours

A. GOALS.

1. The students will gain a more complete understanding of the theory of communication as it applies to theories and models, communicator choice, social context, channels, verbal interaction, and non-verbal interaction.

2. The students will apply their knowledge of the theory of oral communication in their special areas of interest in an attempt to adapt to or gain control over their environment.

B. OBJECTIVES.

1. At the end of the unit in class without aids, students will construct their own design model of the process of communication as an extension of their earlier model. Time 15 minutes. Accuracy 90 per cent.

2. At the end of the unit in class without aids, students will explain in 50 words or less for each subject four of the following items. The four items will be selected at random in class by the instructor. Time 35 minutes. Accuracy 70 per cent.

a. Spatial ecology of groups.

b. Stabilities underlying changes in interpersonal attraction.

c. Praise and criticism as a function of social context.

d. Role playing and opinion change.

e. The effect of reinforcement on conversation content.

f. Power variable in communication.

g. Personality and group position.

h. Trust and suspicion.

i. Body position, facial expression, and verbal behavior during interviews.

3. Outside of class students will have analyzed at least five of their own communication messages to individuals within their special interest groups. Analysis will include: Meaning attempted to be transferred to receiver; estimated comparison of symbol files of source and receiver; predicted attitudes, beliefs, values held by the receiver relative to communication message content; estimated accuracy of predicted response of the receiver; utilization of feedback during communication; predicted accuracy of transfer of meaning, estimate of actual response of receiver; and possible variables which may have caused communication disruption or distortion. Analyses will be recorded in communication diaries in 500-700 words for turn-in at end of unit. Satisfactory analyses, 70 per cent coverage.